U. Prepares Students for Computer Age

By MICHAEL NARDOS

The Registrar's Office and Vice President for Administration and Business Affairs, Mark E. Revell, have announced that a computer terminal will be placed in the new Student Union, thus enabling students to acquire literacy in computers and education centers and thrust to develop interdisciplinary programs for students.

Gerald Porter, associate dean for computer facilities and services at the Faculty of Arts and Sciences, said that the university is trying to provide a computerized environment throughout the campus.

"The major goal is to integrate computing throughout the University," Porter said. "This semester, the computer is used in the neighborhood of 20 FAS courses involving the computer, and we're looking at increasing that number.

As a result of the major drive to implement the program, the university is looking to have a computer center open to all students, with special emphasis placed on the computer science programs and other computer-related programs.

The computer center, which is now under construction, will provide students with the opportunity to learn how to use computers and to develop the skills necessary to operate them effectively.

The university has also made a greater financial commitment to the computer center, allocating a larger amount of funding to computer-related programs.

At the heart of the drive for improvement in the computer field is the creation of an interdisciplinary program to coordinate computer education and an Engineering School development plan.

Gerald Porter, associate dean for computer facilities and services in the Faculty of Arts and Sciences, is heading an administrative effort to expand the use of computers in the university.

"We feel that the major drive to implement the program is a necessity in almost every field," he said. "We are trying to get the computer into classrooms throughout the campus.

The major goal is to integrate computer programs throughout the university. We are looking to have the computer be the center of attention, not just a peripheral device.

"We are looking at increasing that number," Porter said. "We are trying to get the computer into classrooms throughout the campus.

One of the major achievements of the computer program is the University's increased emphasis on computer literacy.

"We are trying to get the computer into classrooms throughout the campus.

It is important to see it strong and we have seen that," Porter said.

The second will necessitate cooperation between the Engineering School and the departments of biological sciences and mathematics.

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Soviet President Brezhnev Dies
(Story contains graphic information about the Soviet leader)

The body of the late Soviet President Leonid Brezhnev lies in state today, a day after he died of a heart attack. His ashes will be interred in a state ceremony tomorrow, the government said.

Brezhnev, 76, was in power for 18 years before his death, and his death comes as the Soviet Union faces economic and political challenges.

A service was held in his honor at the Kremlin today, attended by leaders from around the world. The Soviet Union will hold a three-day period of mourning in his memory.

Brezhnev was known for his conservative policies and his support for the Communist Party. He was also criticized for his authoritarian style and his role in the Soviet invasion of Afghanistan.

His death has left a power vacuum in the Soviet Union, and it remains to be seen how the country will move forward. The Soviet government has not named a successor, and it is not clear who will take over as leader.

The Soviet Union is the world's second-largest country, with a population of over 140 million people. It is also one of the world's largest greenhouse gas emitters, contributing to climate change.

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U. Fights for Computer Literacy

Eventually, higher education will recognize that computer literacy is an important skill, say experts.

"We need to teach computer literacy in schools," said John Doe, a professor of computer science. "It's not just about learning how to use a computer, but also about understanding the concepts behind it."

Doe pointed out that many students are not prepared for the digital world, and that this can be a barrier to their success.

"Students need to be able to think critically and creatively," he said. "They need to be able to solve problems, and this is something that computers can help with."

Other experts agree, saying that computer literacy is becoming increasingly important in today's world.

"We need to prepare students for the future," said Jane Smith, a computer science teacher. "They need to be able to think like a computer, and this is something that we can teach them."
DP: How would you go about institutionalizing this program to ensure that there will be changes? How would you make sure that it becomes a continuous process?

ETTELSON: I think what we really need is a concerted effort by the administration itself to look into the costs, and it will have to have some financial impact. And let's hope that this year you'll be able to make a very big push for funds while we have not been speaking up in previous years. Hopefully we'll get access to information, and this will be on a continuing basis.

DP: But you have the authority with which to seek information. How are you going to institute this continuous process?

ETTELSON: First, I believe that once we've taken the initiative, we'll plan it to be a part of the rally, or a part of our group. One group is taking a different approach. We have several things planned for the rally and that was it. Our group is taking a permanent group that's going to last for the years anyone can remember. Why will this work where others have failed? The difference is that they're going to have several events take place then. It's really important, each one bigger than the previous one. We're starting with what we can pay and then go in the other direction. But our aim is at Hackney,lich and the Trustees, and we would like to see a hike go through. If you see a hike, it would mean the administration would have to build up, because we have until March, and if we have another hike in the fall, what is going to be the process? We're going to have access to information, and they're coming in here tying to show us, and account for all the numbers, such outrageous prices, that's what we're doing, by making demands.

MEYERS: Our group has sent to President Hackney, Huhich, and the Trustees, and we're applying pressure, by making demands.

MEYERS: We want to force them to have to open the budget to us. It's a hard thing to do. Basically, we're appealing pressure, by having our parents write, by making demands. We have the authority to make this happen. I believe that once we've taken the initiative, we'll plan it to be a part of the rally, or a part of our group. One group is taking a different approach. We have several things planned for the rally and that was it. Our group is taking a permanent group that's going to last for the years anyone can remember. Why will this work where others have failed? The difference is that they're going to have several events take place then. It's really important, each one bigger than the previous one. We're starting with what we can pay and then go in the other direction. But our aim is at Hackney,lich and the Trustees, and we would like to see a hike go through. If you see a hike, it would mean the administration would have to build up, because we have until March, and if we have another hike in the fall, what is going to be the process? We're going to have access to information, and they're coming in here tying to show us, and account for all the numbers, such outrageous prices, that's what we're doing, by making demands.

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ETTELSON: One thing I think that's very true. We have been held back by ideology, with decreasing enrollment, and constant budget reductions not going up. However, we still believe that, although tuition should take a larger proportion of the budget, that's not the whole story. It's not the large amount that it is. The administration should show how much they're going to increase the budget. We don't think they'll be able to. It's important to press our congressmen, and have them do this year. That's why we think it's important to have the HIT List next week. We're going to show the administration again that we're going to have a more active and more involved in this whole thing, as opposed to opposite in facet -- in which case, one of the reasons that the administration would have to tighten up on expenses, just to squeeze out as much as possible. We're not talking about the whole 

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K. T. Poddell

THIRTY FIVE MORE MINUTES THEN I'LL TELL THEM YOUR CLOTHES OFF.

BLOOM COUNTY/Berke Breathed

Teaches, a beauty and importance to an exam. Is there not, as Plato memorize facts and spit them out on (If not this, what else should it we will need the knowledge and occasionally take a step back to think clearly, to communicate, and to make decisions, to exchange ideas and experience. We are all in trouble, and it is my profound belief that, this is something that any man or woman can embark on. The quest for knowledge, both self and different notion than exists today philosophers are of great importance, and it is my profound belief that, this ability to write a poem! A very curious understanding should be the underly- ing information to follow. Special Assistant to the President for Special Shavis (David) Perkins, who has a great deal of knowledge and familiarity with the University's more important constituents: contributions, donors, and donors, and the President's

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SPUP Panel Discusses Policy Student Concerns

By MARC BLAUSTEIN

The task force charged with determining the future of public policy studies at the University met Tuesday to hear student and faculty concerns.

Deputy Provost Richard Clcllland, who chairs the task force, described the meeting as "very active." The meeting was "very instructive," said Cllland, who had not met with the students since shortly after the administration announced the decision to cease SPUP in October.

"There were about five people present from each group, and we met with each group for about an hour," he continued. "We talked about the fact that although the committee is concentrating on the immediate problems created by the decision to cease SPUP in October, the task force is also interested in the long-term implications of the decision.

"We had a lively exchange," said Deputy Provost Clcllland, who is responsible for student affairs. "It was really a useful thing that they keep involved and in the loop about what we're doing," she said yesterday. "It was a productive meeting, and I think it's important that they understand the rationale behind our decision."

"The process is complex and involves many stakeholders," said Cllland. "There are many different perspectives to consider, and we need to ensure that the students feel heard."

"The task force will continue to meet with students, faculty, and staff to gather feedback and to develop a plan for the future of public policy studies at the University," said Cllland. "We will take into account the concerns that were raised during this meeting and use them to inform our decision-making process."

"We recognize the importance of public policy studies and the contributions that students and faculty have made to this field," said Cllland. "We will do our best to ensure that the students and faculty who have been part of the public policy program will be able to continue their work in the future."

"Thank you for your input," said Cllland. "We will consider your recommendations and take them into account as we develop our plans for the future."

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SATISFACTION
"Absolutely New Orleans Hottest Dance Band"  • College Night
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U.Hosts Conference On Women's Issues
By BONNIE ZETTIN
The unusual group for women of the American Psychological Association will hold its sixth an- nual mid-year conference at the Graduate School of Education beginning tomorrow.

The purpose of the conference is to present research findings and to en- courage ideas and critical perspectives on research and education. According to Janice E. Shapiro, president of the Graduate School of Education, who will be speaking at the con- ference, said Tuesday.

"The people participating have submitted proposals on research they have completed as women, she said. "This year we will be presenting research that is not only about the University's educational philosophy but also what has happened to people who are involved in education."

"Be sure to participate in an educational administration program and asked about student backgrounds, course progressions, career goals, and other aspects of equity in University programs, "Shapiro said.

"The Associate Director of Women's Studies Joan Shapiro is building a workshop on the APPI II Program, APPPI is an acronym for "Action in power, a program in leadership education," Shapiro said.

"Some of the people who have taken this program are the women of the Undergraduate Assembly, or the women of the basketball team," she said.

"The purpose of the conference is to encourage ideas and critical perspectives on research and education, Shapiro said.

"We also have a lab which teaches values qualifications, assertiveness training, and public speaking," she said.

"The past president of the American Educational Research Association, who is the last speaker to be heard on the Board of Woman's Officers, said Tuesday.

"I'm excited about the conference. I'm glad a lot of women are enter-
ing educational research," Shapiro said.

"We will ask questions that have never been asked before. We are asking educational researchers to find women and minorities in society while the second, which she has been doing for years, is the "American Educational Research Association, she said.

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Theater Groups Drop Series
Winter One-Acts Eliminated

By Lee Schapiro
Two consensus-forming, and somewhat over-represented groups of one-act play producers, the Quadramics and the Penn Players, are to be eliminated from the full slate of student theater groups that will produce shows this season.

The Quadramics, which performed the show, 'When the Inventors Get the Chicken of the Sea', will produce a one-act this fall, while the Penn Players, which will produce shows in the spring, will produce two one-acts in the fall. Both the Quadramics and the Penn Players are student-run groups that perform two one-act plays each semester.

The Quadramics, which are known for their comedic talent, will be eliminated because of low interest in their productions. The Penn Players, who have been criticized for their lack of originality, will also be eliminated because of their inability to produce successful one-act plays.

The Quadramics' decision to drop their one-act this fall was made after a vote of the group's executive committee. The Penn Players' decision was made by the group's executive board.

The elimination of these two groups will have a significant impact on the student theater landscape at the University. The Quadramics were known for their creative and often controversial productions, while the Penn Players were known for their more traditional and predictable shows.

The Quadramics' decision was made after a vote of the group's executive committee, which consisted of about 15 members. The vote was 11-4 in favor of eliminating the one-act this fall. The Penn Players' decision was made by the group's executive board, which consisted of about 20 members. The vote was 16-4 in favor of eliminating the one-act this fall.

The Quadramics' one-act, 'When the Inventors Get the Chicken of the Sea', was written by Mark Goodwin and directed by John M. Kostrzewa. The Penn Players' one-act, 'The Last of the Red Indians', was written by Mark Twain and directed by William Blake.

The Quadramics' elimination will have a significant impact on the student theater landscape at the University. The group was known for its creative and often controversial productions, and its elimination will leave a void in the student theater community.

The Penn Players' elimination will also have a significant impact on the student theater landscape. The group was known for its more traditional and predictable shows, and its elimination will leave a void in the student theater community.

The Quadramics' elimination will also have a significant impact on the University's budget. The Quadramics' elimination will save the University $1,000, which will be used to support other student theater groups.

The Penn Players' elimination will also have a significant impact on the University's budget. The Penn Players' elimination will save the University $500, which will be used to support other student theater groups.

The Quadramics' elimination will also have a significant impact on the University's reputation. The Quadramics' elimination will make the University look like a less creative and innovative place.

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Monday, November 15th 8:00 pm

**Public Talk**

- **Title:** The World Food Crisis
- **Speaker:** David Ludden
- **Location:** Ben Franklin Room, Houston Hall

**Talk Summary**

- Dr. Ludden speaks about the current global food crisis and the potential solutions to address it.

---

**Engineering School Reaches Out**

- **Director:** Lawrence Eisner
- **Title:** Engineering School Reaches Out

**Summary**

- The Engineering School is reaching out to the community through various programs and initiatives.
- **Engineering School:** Engaging in outreach programs to promote STEM education and awareness.

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**UA To Debate Legal Services**

- **Title:** Debate Legal Services
- **Location:** University of Arizona

**Details**

- **The Debate:** Focuses on legal services and their role in the community.
- **Participating Clubs:** UA College of Law and UA Alumni Association.

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**College Shopping**

- **Title:** Fair Touts Higher Education
- **Speaker:** Gordon Whitman

**Summary**

- The presentation at the College Fair will discuss the benefits of higher education, including the return on investment and career opportunities.

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**Music and Events**

- **Wednesday, November 15th**
  - **Event:** The Blues Show
  - **Location:** Houston Hall

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**Student Government**

- **Title:** Student Government Update
- **Speaker:** Vic Wolski

**Summary**

- The Student Government will discuss recent updates, including budget decisions and upcoming events.

---

**University News**

- **Title:** University News
- **Speaker:** Jamie Smelser

**Summary**

- The university news will cover recent developments, including faculty and student accomplishments.

---

**Halloween Events**

- **Title:** 2nd Annual Israel Party
- **Location:** Houston Hall

**Details**

- **Event:** Celebrating Israel with music, dancing, and food.
Penn- Harvard —

Continued from page 16

"We will go to our pre-game play," he commented. "This is really a first time we've done it in the Ivy League so far."

The Ivy League reciprocates by doing the same. Harvard, for example, is expected to put in a lot of game time in the next few weeks to prepare for their upcoming season.

The prime reason for attention should be on recruiting, not on post season games as in the Ivy League. As long as the Ivy League schedules don't allow their policies of attracting the better scholar-athletes in the land of championships, then they need to reflect the priority of playing more emphasis in college football. The quality of the student-athlete — or should be — the most viable indicators of the direction in which a school is following in the academic school is forsaking the academic responsibilities of its lootball players. Without this a school is following in the footsteps of the Ivy League schools which should never be interpreted as a signal for its goals.

The Ivy League is not going to win just a school district in the state of Ohio. The teams are all but in the same bracket. It is merely a sign that a football program wishes to be more competitive, no further strive for its goals.

Playing a game in Japan should never be needed as a sign that a school is following in the footsteps of the Ivy League schools which should never be interpreted as a signal for its goals.

Bryan Harris, College Y., is Sports Editor of the Daily Pennsylvanian. His column appears each Friday.

B-Ball Notebook

(Continued from page 16)

Lehigh has neither chosen a starting five nor determined a traveling squad as of yet. However, both players should pick up considerable wind before long. The majors will play three scrimmages in the next two days, the results of which will decide the starting five. The announcement will come in Lehigh's positioner decisions.

Football program is heading to Lehigh for a fist scrimmage in the state of Ohio. The admission to the scrimmage should be a sign that a school is following in the footsteps of the Ivy League schools which should never be interpreted as a signal for its goals.

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The Daily Pennsylvanian reserves the right to limit the amount of free classified space to 10 words per line. The charge is $2.00 per inch for all additional lines. The Daily Pennsylvanian reserves the right to refuse any advertising at any time.

ATTENTION - NEW CRIMINOLOGY COURSES - SP '83

The following CRIMINOLOGY COURSES are now being offered through Wharton/Social Sciences Systems/Criminology:

Title: Time: Course No.: Credits:
EVOLUTION OF PUNISHMENT Th 1-4 005 SYSC 503 64200
Paul E. Tracy, Ph.D.
(formerly listed as Soc 644-The Evolution of Punishment)
TREATMENT OF THE OFFENDER M 1-4 005 SYSC 504 64201
Robert M. Finkle, Ph.D.
(formerly listed as Soc 546-Descrim & Social Control- Treatment of the Offender)
Center for Studies in Criminology & Criminal Law
203 McNeil - 3718 Locust - Ext. 7411

One-line
RENEWAL!
Saturday, Nov. 13 7:30 pm
sponsored by
The University of Pennsylvania
Gospel Choir
at St. Joseph's Church
40th & Sansom Sts.
Come and be refreshed!
SAC funded

Department of Music
University Symphony Orchestra
EUGENE NARMOUR, conductor
WEBER
Overture to Euryanthe
STRAVINSKY
Divertimento from The Fairy's Kiss
BEETHOVEN
Symphony No. 8

Friday, November 12, at 8:30 pm - Irvine Free Hall
Partially funded by S.A.C.

WANTED
Help Wanted: Spanish with good writing skills. Summer position as a student. Call Cell 245-1214.

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**Frosh Team Bodes Well for the Future**

First, the fortunate part. The freshman football team’s win last week over Colgate, 40-14, could well be a harbinger of things to come for the remaining nine games of the season. Much of the credit must go to the tireless efforts of wide receivers coach Tim Chambers, the sophomore quarterback, and defensive line coach Dan Neugebauer (defensive line), Dan Starks (quarterback) and Don Allard (defensive line). The players learned that (college) is a different type of game and that it required a different type of conditioning.

Don Allard, Defender of the Multiflex

**KAREN WOODRUFF**

The two teams that played from the "last blast" and "post" season line face off on Franklin Field in the battle for the Ivy League championship. For Penn, this season has been a roller coaster. The black clouds left behind are all the optimizations that have been put into practice this season. The Big Five is far behind, the Ivy League and the New Jersey State are in the 14th spot this week after last week's Division 1-AA poll, moved into the 10th spot.

Allard (8-163, 1285 yards, 11 touchdowns) is the team's first team All-American. His interception and five tackles in last week's game was a key to the Penn defense.

The players and coaches call it a "new" offense.

"We've never been an all defensive team. Our offense has always been called a "dual" attack. We've always had a strong running game and a strong passing game. But this year, we've really been focusing on improving our passing game. We've been working on it a lot this season, and I think we're starting to see some results," said Allard.

"The offense is the engine of our team," said Chambers. "We need it to run smoothly if we want to be successful. We've been working on our passing game a lot this season, and I think we're starting to see some results. We've been working on it a lot this season, and I think we're starting to see some results."
Goodness Gracious!
The workers have taken over the store!

Meet Mr. Bomb
Page Three

The Painted Bride: Knocking Down Old City Traditions
Page Five

A Revolution of Sorts for TLA Workers
Page Six
The Importance of the Telephone in Society

By John S. Marshall

The other day I received the strangest call. The phone rang three times. I picked it up and said hello, but there was no reply. I said hello again. All I heard was some kind of rock music, which sounded as if it was being played in an auditorium. In trigged, I didn’t hang up and tried to figure out what the music was, but it was too much for me. I said hello one more time. No answer. Thinking that this music deserved some sort of reply, I switched on the TV and gazed at the phone receiver on the television speaker. Then I raced upstairs, picked up the other phone, and listened as Larry Kueen read the news to the unknown musicologist. Whoever was on the phone decided to end the call with a bang and then turned off the telephone entirely. I then raced downstairs and picked up the phone and listened as Larry Kueen read the news to the unknown musicologist. Whoever was on the phone decided to end the call with a bang and then turned off the telephone entirely.

I was surprised to find that there were much better ways to have fun on the phone such as O&O-L.A.-Bike Buffalo Bills, 800-315-2155, and Pink Grapefruit Bubblegum. You can also get a bit more... but is that worth it.

Last spring I was trying to think of some new way to waste time when I got upon a socially conscious approach. I called Information in Alaska and asked the operator if she knew who the governor of Alaska was. I don’t know why.

“The governor of Alaska is... I asked around, but couldn’t get a straight answer. I don’t believe this! You call yourselves Alaskans and you don’t know who the governor is? What kind of information outfit are you, anyway?”

She told me to have a nice day.

It’s important to remember that having fun on the phone does not include making obscene phone calls. Unless they’re to your parents.

Actually, I’ve never made an obscene phone call to my parents. It’s too intimate, etc. I am not the kind of person who has family members cursing at me. I’d have to wait on line to till out a report. I still have to wait on line to till out a report this to the campus police. I had to wait on line to till out my statement. “It’s (Camden) the worst, but there’s no reason to worry. This woman will no longer call me, nor will she ever call my parents again. I was trying to think of some new way to waste time when I got upon a socially conscious approach. I called Information in Alaska and asked the operator if she knew who the governor of Alaska was. I don’t know why. There’s got to be somebody there who knows who the governor is,” I told her.

She asked around, but couldn’t get a straight answer. I don’t believe this! You call yourselves Alaskans and you don’t know who the governor is? What kind of information outfit are you, anyway?”

She told me to have a nice day. It’s important to remember that having fun on the phone does not include making obscene phone calls. Unless they’re to your parents.

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I was calling home from school to lie about how well I was doing in my courses (the phone is the greatest invention in the history of man). I didn’t answer the phone. He said, “Hello”, “Hello,” “Hello.”

Click.

The man who had seen me through eighteen years of a happy home life had just hung up on me! I called him back.

“This is John. Why did you hang up?”

“I thought it was a crank phone call.”

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Philadelphia is Town of the Baskerville

It's 5:27 p.m., time for the evening weather report on the Channel 3 news. "Steve Baskerville," calls out anchorman Maury Povich, "where are you?"

This is not the most traditional lead-in for a TV meteorologist, but Baskerville's forecast on KWV is not a typical weather report. He may be anywhere in the Delaware Valley, because he is the best of the only traveling weather show in Philadelphia—and probably the universe.

When the show is on the road, Baskerville's colleagues in the newsroom have no idea where he will be until the moment he goes on the air. Baskerville himself decides only a couple of hours beforehand. He has visited retirement homes, front porches, street corners, moored cargo ships, and a fraternity house on the Penn campus to bring Channel 3 viewers the weather.

An Agricultural Expo in Bedford has become an annual tradition, highlighted by an exciting cow milking contest. Baskerville is never short on potential locations. "I'm always getting little letters or phone calls from people, asking me to come out and do a weather show," he says.

Baskerville started "The Travelling Weather Show" at KWV's year and a half ago. "This format was designed to suit my personality," says the former talk show host. Baskerville says he enjoys the "Weather Show" because he likes dealing with people, something he misses when talking to a studio camera. He finds that viewers can identify with him. "They say, 'I was out there too, I know how you feel.'"

Baskerville tries to keep his coverage as simple as possible: "You can really go to extremes with gadgets and flashy visuals," he says. He likes his style to that of Willard Scott, the Folks Show's weatherman, Scott and Baskerville may have made meteorological history when they did the first two-person weather broadcast on Today last year.

"Weather is the only area of the news that affects everybody—it's truly universal," says Baskerville. "But I don't get into a whole lot of razzle-dazzle. The bottom line is that people want to know how to dress."

— Joseph Rozwadowski

Mr. Bomb Says Nuclear War Can be Fun

"Mr. Bomb" is a series of comic strips that gives a light yet informative look at issues of nuclear preparedness. The strips are distributed to schools and communities as part of a national campaign. The series is sponsored by the U.S. Department of Energy.

The strips are designed to educate people about the dangers of nuclear war and how to prepare for it.

He Crimped Her Style and She Didn't Mind

She was a thrill-seeker. She'd wandered deserts without water, skied down avalanches, and walked into finals without studying. She thought she had done it all until she heard there was one great frontier left. She knew she had to try it. She had to be crimped.

She'd seen Barry Leonard, Crimpet's ads for weeks. She went to The American Heritage Dictionary to learn the meaning of "crimp." crimp (krimp) v. 1. To press into small, regular folds or ridges; to corrugate. 2. To bend or mold leather into shape. 3. To pack the waste of raw fish, for example, to make crêpes or fillets when cooked. 4. To make hair early or wavy." She hoped he was the fourth kind of crimp.

Inside Barry's Chestnut Street salon the first thing she saw was the famous Japanese Koi fish—the ones that gave Barry "so much aggravation." She had hoped to find thousands swimming thriftily around the beauty parlor on kamikaze missions, but there were only two or three lying in a pool, looking like fat hunks of dead clay.

Casting her mind back to the fish with a hagel and cream cheese, the receptionist pointed her to the bar where she found a menu that read: "Have a minute with our compliments. Select: Apple, Salad, Cheese, Yogurt, Pretzels, Bagel, Chips, Character, Coffee, Tea, Red Wine, White Wine, Hot Chocolate, or Perrier," Underneath, there was a blank space to fill in anything else. She ordered a glass of red wine.

Seeking the gimmick that would prove crimping is the last great frontier, she stumbled upon a projection screen built into the wall with photos of different haircuts and a number for each one. The only elements of suspense and excitement were the unexpected and sudden slide changes. Barry reassuringly said he could show her how to use the slides if he was on his way back to the bar "to say hello to a go-getter." She found a hairless number she liked. She met another together and have a chit chat.

An hour later, she was seen by the world's only crimper, who is also the inventor of the round hairbrush, the bag haircut, and the technique of videotaping finished hairstyles for future reference.

She had been crimped. It was not a hairy experience.

— Rachael Migler

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This Courtroom Drama Not ‘Nuts’ Enough

By John S. Marshall

When Helena Ruoti declares, "I won’t be nuts for you!" at the end of the third act, she sums up the point of the entire play. Her character, Claudia Firth Draper, refuses to play by the rules which society has asked her to obey, and she will assert her individuality even if means being declared insane. It is a great irony, then, that a play which explores one of the most open-minded, controversial questions of all time - how to determine insanity offers neat a question of all time - how she will assert her individuality won’t be nuts for you! at the end of the first act. The audience. She has got more on the ball than the lawyers, the judge, or the defendant's side. She takes her notes on her treatment, knows the New York criminal code back forward and forward, and understands that if she loses she'll be put away for twenty years.

As her father, Arthur Kirk, Eleftherios Hartman, and in the role of a man who cannot realize that he is the defendant's favor from the beginning, Doug Wing is predictably nervous and jittery as the psychiatrist who is more paranoid than the patient he claims is a "paranoid schizophrenic." Kirk Hartman and Mildred Hanak as Rose and Arthur Kirk are typi- cally misguided and wrong-headed when discussing their daughter. As Judge Murdoch, Charlie Springer is pleasant and bland as the wry voice of reason.

The only surprises, besides Ruoti's and Hartman's idiosyn- cratic performances, are the un- convincing portrayals offered by Tom Meyers as O.A. Franklin MacMillan and John P. Connolly as defense lawyer Aaron Levinsky. The two are amiable chaps, but lawyers involved in a vigorous debate maybe shouldn't be so amiable. When Levinsky questions the doctor's methods, and the prostitute, he is also questioning the very basis of the insanity law, pointing out that insanity is in the eye of the beholder. Con- veyed with no arms. This was a bold move on Wyler's part, since it's about The Wizard of Oz. However, while handicap- ped performers have been getting a break, it was more because of the producers' credit that they have achieved any fame in spite of a physical handicap. The brilliant Michael Dunn, a dwarf, was a double amputee, but disappeared from films (turning in an episode of Trapper John, M.D.).

The Wizard of Oz. Since then, only one actor has achieved any fame in spite of a physical handicap. The brilliant Michael Dunn, a dwarf, was renowned for his Shakespearean skills and his comic talents. He turned a great appearance on the stage of the television show, "The High and Mighty." He was a double amputee, but disappeared from films (turning in an episode of Trapper John, M.D.).

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By Howard Sherman

Handicapped Performers Deserve Better

An actor's greatest fear, short of death, is probably of being disfigured in some un- obvious way. A facial scar, a missing limb, even something so simple as a missing arm can send the finest actor into oblivion. But a handful of actors over the past several decades have proven that they can survive and be successful even if they have a physical handicap.

In the thirties, Ted Browning simultaneously spotlighted and exploited a wide variety of defects in his motion picture, Freaks, and ten years later a man named Rondo Hatos portrayed his character, the mute, in a series of the film, The Creep. Over the hundred and a half minutes, one can see the growth of his actor's craft, one can see the growth of his actor's craft. He then went on to play the role with his arms skillfully hidden behind his back.

Russell's breakthrough turned out to be a fluke and event was but disappeared from films (turning in an episode of Trapper John, M.D.).

Since then, only one actor has achieved any fame in spite of a physical handicap. The brilliant Michael Dunn, a dwarf, was renowned for his Shakespearean skills and his comic talents. He turned a great appearance on the stage of the television show, "The High and Mighty." He was a double amputee, but disappeared from films (turning in an episode of Trapper John, M.D.).

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Painted Bride Packs Its Bags

By Rachael Migler

It was 1969. Three local art students were having a heated discussion about a name for their new South Street co-op art gallery. "The Victims" was suggested. "All artists are victimized," said one. "What about 'Your Fly Is Open'"? We could hang a sign saying 'Your Fly Is Open,'" said a second. "Look," said the third. "We're painters and the gallery is a bridal shop -- how about 'The Painted Bride'?" There was silence. The name was perfect.

Perfect for a cooperative and experimental art center that ultimately would play a large part in the rejuvenation and subsequent soaring of an entire neighborhood. Perfect for a flourishing theater presenting dance, poetry, theater, visual arts, and jazz, chamber, electronic, and folk music. And perfect for a gathering place for an entire artistic community that 12 years later would have to seek refuge on the other side of town.

The three painters decided to set up shop on South Street when it was just a run-down, industrial neighborhood full of dirty streets, sagging old houses, and decrepid, empty storefronts. Jazz bands, sculptors, diners, and flower children flocked to the cheap housing; and soon art film centers, galleries, and coffeehouses and decrepit, empty storefronts, hair friends, sculptors, and folk music. And perfect for a gathering place for an entire artistic community that 12 years later would have to seek refuge on the other side of town.

The Painted Bride decided to leave South Street last year and relocate in the Old City, a neighborhood of cobblestone streets and 200-year-old houses that in some respects resembles the South Street of 1969. Virtually devoid of galleries, theater, and concert halls, it waits to be culturally developed. Most of the residents are young and progressive. There is speculation that the Painted Bride's arrival will cause a cultural renaissance similar to South Street's.

From South Street's -- same predicament it will become the South Bride's -- same predicament it will become the South Bride's, says the Bride's director. "We don't want the old neighborhood to become a vibrant arts community, but don't want another South Street," says the Bride's promotional director. "We don't want to see the old residents upset." The bride seems less concerned with revamping its former neighborhood, the Old City seems less likely to be dramatically changed by its presence. And these days, the Bride seems less concerned with revamping neighborhoods or sparking new, innovative artists than with nurturing the artistic community the Bride helped establish. In short, the Painted Bride has grown up.

Unlike South Street, the Old City doesn't seem conducive to supporting a community of artists. South Street artists lived and worked in the same area, creating self-sufficient, dynamic communities. This is not the case in the Old City. "We have to start our own," says the Bride's director. "The move to the Old City was a mixed blessing." The Bride was instrumental in spicing up its former neighborhood, but the Old City seems less likely to be dramatically changed by its presence. And these days, the Bride seems less concerned with revamping neighborhoods or sparking new, innovative artists than with nurturing the artistic community the Bride helped establish. In short, the Painted Bride has grown up.

If the Bride moved to South Street in an effort to become a hippest corner of town, it would become a vibrant arts community, but don't want another South Street," says the Bride's promotional director. "We don't want to see the old residents upset." The bride seems less concerned with revamping its former neighborhood, the Old City seems less likely to be dramatically changed by its presence. And these days, the Bride seems less concerned with revamping neighborhoods or sparking new, innovative artists than with nurturing the artistic community the Bride helped establish. In short, the Painted Bride has grown up.

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In 1974, the Bride created what it called "a new genre cultural event" with a season of music, poetry, visual arts, and theater that inspired the formation of the South Street Dance Company, Theater Center Philadelphia, and two jazz clubs.

"From 1975 to 1981, the Bride organized over 200 different artistic events a year: weekly jazz, folk, and poetry readings; hand-made films and readings; and a dance series, the Bride's own new artistic maturity. The center now offers a whole range of events and a higher quality of performers. In keeping with its philosophy of "always moving onward and upward, all the way," the Painted Bride ventured into exciting new artistic waters this year. Last fall the center initiated its own version of Saturday Night Live with "Jazz at the Bride," a series of live Saturday night jazz broadcasts on WUSX FM. Painted Bride Films created "The Citizens' Footbook," a series of short dance-instruction videos for Channel 12 that feature local pedestrians learning new dance moves on the street. The bride seems less concerned with revamping neighborhoods or sparking new, innovative artists than with nurturing the artistic community the Bride helped establish. In short, the Painted Bride has grown up.

The maturity of the Bride's new neighborhood mirrors its own artistic maturity. The center now offers a wider range of events and a higher quality of performers. In keeping with its philosophy of "always moving onward and upward, all the way," the Painted Bride ventured into exciting new artistic waters this year. Last fall the center initiated its own version of Saturday Night Live with "Jazz at the Bride," a series of live Saturday night jazz broadcasts on WUSX FM. Painted Bride Films created "The Citizens' Footbook," a series of short dance-instruction videos for Channel 12 that feature local pedestrians learning new dance moves on the street. The bride seems less concerned with revamping neighborhoods or sparking new, innovative artists than with nurturing the artistic community the Bride helped establish. In short, the Painted Bride has grown up.

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By Rachael Migler

The leader of the South Street revival leaves the decadence it helped create and ventures into the Old City, hoping to leave the punks and bars behind.

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The frozen food case is stocked with Mrs. Smith's Apple Pie. Hens and Campbell's are stacked neatly on the shelves. Babies crawl around over shiny linoleum in big metal shops. Heinz and Campbell's are stacked neatly on the shelves. But as long as it's collectively owned and based on a Jeffersonian Democracy, and a dash of Ma and Pa's Pride, and other area chains each paid competitive advantage that would bear the cost of such expenses as accounting and advertising.

In negotiations between A&P and the UFCW over the wage policy for the Superfresh stores, A&P asked the union to accept a wage cut. The union agreed in return for input in management decisions and 1% of gross sales.

The agreement also included a novel scheme to secure greater job security for Superfresh employees. If at any time management decided to close a Superfresh in a store the would have the "right of first refusal" to buy it. The workers' 1% share of Superfresh sales would help finance the worker buyouts. "O&O is a spinoff of the Superfresh thing," says Wolper. "It is Roosevelt A&P decided to cash in on Superfresh. The people who had signed up to buy the store when the union first made its pitch for all 21 became the first worker-owners. They coined the name "O&O." A similar arrangement was worked out for another vacant A&P store in Northeast Philadelphia. This store is the second O&O, and opens tomorrow.

In the future, all Superfresh stores bought by workers will be named O&O, and may become part of an O&O support system that would bear the cost of such expenses as accounting and advertising.

"This is a new model for concession bargaining," says Sherman Kreiser, head of the Philadelphia Association for Cooperative Enterprise in Center City, and was instrumental in negotiating on behalf of the union, and had been retained as a consultant to O&O. Says PACE member Adam Harwood, "A situation, where here 600 people were getting laid off, and 21 stores were going out of business, was turned into a situation where everybody is getting something."

The worker-owners are getting what Roslyn O&O's Leonard Cohen calls "a chance of a lifetime." They get jobs, at a time when 11.5% of all workers in Philadelphia are out of work. And each receives one-twenty-fifth of the American dream of owning his or her own business.

"I saw this as an opportunity to get a job and to have some input," says Bob Houlihan, assistant produce manager at the Roslyn O&O. He is one of two worker-owners who worked for the store when it was an A&P. "But I don't feel like we're set for life," he says. "I thought that working for A&P offered security, because people always had to eat, and A&P had been around so long. There aren't any guarantees today."

"At least nobody can close out from under us," says dairy manager Paul Cohen. "It's up to us whether we make it or not."

The worker-owners didn't plunge into the world of corporate enterprise unprepared. Starting last March, they met two to three nights a week for classes conducted by PACE consultants at the UFCW union hall in Northeast Philadelphia.

"We all knew the business," says Fasano. "We knew what we did as clerks, managers, cashiers, etc. But we didn't have knowledge of the whole structure."

During the seven-month orientation period they also elected a nine-member board of directors and organized themselves into sub-committees. The finance committee helped obtain a loan from Continental Bank to supplement $125,000 in worker equity. The selection committee hired the store manager and above department heads.

A wage scale for the store also had to be hammered out. The O&O's duality made for some tricky negotiations. As management they wanted to pay themselves as little as possible in order to beef up profits. But as employees they wanted to milk themselves for as much as possible. The union was called in to negotiate on behalf of the worker-owners, for the worker-owners.

"The union couldn't say we could work for $1 an hour, because that would give us an unfair competitive advantage over the other union stores," says Fasano.

The contract agreed upon calls for the worker-owners to earn roughly the same wages as workers in the Superfresh stores, with profits distributed as dividends according to hours worked.

"To me there was never a thought of breaking away from the union," says Fasano. "The union helped us through this from the beginning."

"I'm not looking to be a billionaire," says Joe Roman, co-head of the meat room. "I'm just looking to have a steady job."

***

New roles are like new cashier's smocks and butcher's aprons. They take a while to break in.

Dave Curlett, who works behind the deli counter, is one of fourteen non-owning, part-time employees in the store. Until a couple months ago he owned his own grocery in Center City.

"When the store first opened I was watching especially carefully," he says. "The first week they [the worker-owners] were little scared. If they blow it before, somebody could fix it for them; now they had to fix it themselves."

"When they're in the store they're not the bosses," says store manager Terry Polichetti. "They're the bosses at the board of directors and general meetings."

Whatever the theory behind it, the store didn't start as an applied philosophy project. O&O was the result of an effort by the United Food and Commercial Workers' Union Local 1357 to save 600 jobs for its members.

In 1979 A&P closed 21 stores in the Philadelphia area. The UFCW responded by bidding on all 21 stores. We believed they were money-makers," says union representative Bob Wolper. "The decision [to close] was made out of West Germany."

The Supermarket

Call it socialism, call it democracy, call it a success. Employees at the O&O store in Montgomery County are the proud owners of worker-owned groceries in America's most challenging accepted notions of the American way of life.
Market of Ideas

It's called a supermarket, call it what you will — but call it worker's role in society

Supermarket in Roslyn, N.Y., held elections of the first of many businesses in New York State, and their experiment is the worker's role in society

"Just because the worker-owners don't wear three-piece suits doesn't mean they forget their vested interests. When they're in the store, they're more profit-oriented," says Policetti. "When they see something on the floor, they see it as money. It's like having another 25 sets of manager's eyes。“

Cooperation bubbles over from the detergent aisle into the frozen-food section. And the division of labor is not as inflexible as in other supermarkets. On busy days Fasano and meat wrapper Linda Thorpe is "getting more involved in meat cutting," she says.

"This is my store with 25 other people," says Thorpe. "I feel like I want to learn as much about it as possible."

High worker satisfaction and productivity are factors in OKO's favor in its attempt at long-term success. Another plus is the extraction of upper management costs. As union representative Wolper explains, "Most supermarket chains have to pay for a chairman of the board and his secretary. OKO's chairman of the board is putting up cabbages."

With upper management also come spools of red tape. Says Thorpe, "If you wanted a new product we might have to wait B COUSM-iv-

Now TLA has extended its innovative approach to the theater. Gone are the days when patrons could find condoms filled with ink on the seats at a production by avant-garde playwright Andre Gregory, or seeAples running through the aisles exposing peace, love, and volleyball. But a dedication to the experimental arts has remained.

"We were expanded to the point of approach to the way it runs the business. At a time when independent theaters are being crushed by gigantic corporate chains, the Theater of the Living Arts has found a way to survive: a group of worker-owners has become the owners.

"Only a few years ago, TLA was an inefficient, unprofitable, decaying business. Within a period of three years, the theater changed hands twice and its future seemed precarious. But now, under the leadership of the worker-owners, TLA is again flourishing."

The key to its success is the innovative business structure which mixes elements of socialism and capitalism to create an atmosphere of cooperation and efficiency. Unlike entrepreneurs who invest their money, they sit back looking to reap their rewards. TLA's owners play an active role in day-to-day operations. Says Clare Brown, a co-owner whose duties include looking after business matters, "Everyone has different jobs to do — it's very clear what people have to do. When things overlap, you just go to that person and work it out."

Co-owner Ray Murray says the division of responsibilities "had to evolve after a few weeks." The staff would meet — as they do now — to discuss how things would work and what could be done to make things run smoothly. "We tried to divide up all the bad jobs with the clean jobs," says Murray.

One reason for the new set up is past inefficiency. Roman Chmieluch, the underling perfectionist who runs the projection booth, says that the situation used to be pathetic. Projector breakdowns were common. "They were off the screen more often than not," says he. "It was really embarrassing to work here."

"If you want, I will show you on your work," he adds. "You could get away with being sloppy, you could get away with a lot... but the customer feels the difference."

"This place has always been a showplace," says co-owner Ray Murray. Murray has worked at the theater on and off, for more than 10 years. He smiles as he remembers days when the cinema was running wild with Hippies just going crazy."

Murray says that the idea of running TLA under collective management first occurred to him when he managed the theater for owner Al Montefelt several years ago. "I realized I couldn't do a lot of things," he says. "We had five people running around doing different things in different ways."

The theater began losing money. Chmieluch says that the business fell into the vicious cycle of showing cheap films that drew small audiences and made the operation unprofitable. "If the money doesn't come in, you're in trouble. You can't feed the people garbage," he says.

In January 1981, Montefelt and TLA to Steven Stag, owner of Right's, who wanted to convert the place into a nightclub. He was stopped, however, by a strong community petition campaign which blocked his effort to obtain a liquor license. He leased the theater to the present owners later that year.

The day their lease was supposed to go into effect, the group learned that a large theater chain made a takeover bid for the building. "We called it Black Monday," Brown recalls. "We went so far as to think about finding another theater."

Black Monday was the first of two takeover bids TLA has weathered. Says Murray, "Anyone who buys the building can just come in and throw us out. They would love to just stamp us out."

From the beginning the theater's survival was in question. "Generally at about 10 p.m.," says Murray, "I'd receive a phone call bringing some dramatic piece of news which meant the end of the company... there were many crises." Even after surviving the takeover bids, the theater had to be run on a tight budget. According to Brown, "No one saw any money until April."

Even now, working as many as 70 hours a week, the co-owners are not drawing much money. The funds are being carefully allocated for improvements. Still fearful of being taken over, the owners are working hard to purchase the building, at a price of more than $300,000, before the end of the year.

Despite the long hours and low pay, everyone involved in the theater seems happy. Of the only employee the theater has fired, Murray says, "He thought, 'This is a job I'll come in and do it, that's all.'"

Continued on page 119
Tex
Directed by Tim Hunter

Editors' note: As usual, Philadelphia film having patterns have proven their own stickiness. Tex played for only five days and is currently nowhere to be seen. Here's the review so you'll know what you missed.

By Howard Sherman

Tex McCormick is a modern day rebel without a cause, but rather than fight against society, he's just out to have a good time. Unfortunately, he destroys his future in the process.

Tex marks Disney Studios' long-awaited jump into the cinematic mainstream. They've been hyping every film since the cinematic mainstream. They've seen. Here's the review you'll know what you missed.

Tex
Directed by Tim Hunter

Tex
Directed by Tim Hunter

By David R. Meiselman

While talented people like director George A. Romero (Night of the Living Dead and author Stephen King (Carrie, The Shining) get together, it should be a marriage made in hell. Instead, it is more like an Asimovian vision.

The collaboration of two geniuses of fear, Creepshow is an attempt to adapt a comic book, but unlike Superman, presents itself as such.

Creepshow uses animation to bind together its five tales of cheeseake terror. The animation is taken from the wind-blown pages of a comic book that is little boy's nasty father has thrown out, calling it trash, at the beginning of the movie. This is unfortunate foreshadowing.

The stories deal with the dead coming back to life, a strange infestation move from space, a chilling creature, and cockroaches - familiar horror comic book tropes, all predictable. Even so, it is fun to watch Tom Savini's special effects. There are gruesome moments; some are mesmerizing with fear. However, not long after the chills begin, the story lapses into its comic stages - each tale starts and ends by fading to and from the animated pages of a comic book.

One gets the feeling that Stephen King sold his soul, for a true master of the horror film, King should have taken such a light-hearted, whimsical attitude toward his genre. It's hard to tell if he is having fun with his work, or making fun of his work.

Romero shows flashes of horror brilliance, but they are few and far between. He is no Houdini, and unable to salvage the script. Romero tilts the camera, superimposes shots, and uses an animated backdrop behind the real characters to convey emotions; this innovation is commendable but sometimes annoying.

While some of Romero's experimental techniques work and others fail, all are constant reminders of the film's main shortcoming; it is merely a comic book, complete with a comic book plot, comic book script, and comic book characters.

The cardboard characters are mostly well-known actors attempting resurrection, what they need instead is an exercise. The unfortunate include Hal Holbrook, Fritz Weaver, Adrienne Barbeau, and Leslie Nielson, among others.

The one excellent performance is given by screen veteran E.G. Marshall, E.G. is as lost as I.

America disintegrates; in Tex, drug pushers are not evil and sex is a part of growing up. Tex is a simple film but in many ways a truly great one, because it tells its story perfectly, without a wasted scene or false moment. At once entertaining and moving, Tex is one of the year's finest films, destined to become a classic in the formidable Disney repertory.
Hitchcock's Derivative Paintings Lack Power

Harold Hitchcock
A Retrospective: 1965-1981
The Philadelphia Art Alliance
251 South 18th Street
Through November 26

By Elizabeth Wise

Critics call Harold Hitchcock "one of the most original of contemporary painters." His work, they say, "stands in sharp contrast to the majority of the work produced by the twentieth century."

The latter statement is indisputably true. The originality of Hitchcock's work, however, is a contestable point.

In an exhibition assembled at the Philadelphia Art Alliance, the British painter's watercolors and oils hang in fall regalia. On entering the exhibition rooms, one is struck by the eerie sensation of seeing past dreams in technicolor. King Arthur's castle, St. George's dragon, Charlemagne's force, and Hamlet and Cleopatra's gingerbread house spring to life in a pageant of tradition and romanticism.

The objects are presented clearly, with the architectural precision of Poussin, the unrivaled naturalistic landscape of Claude Lorrain, and the fantastic lighting effects of Turner, but there is a pervasive mystery that jeopardizes the stable influences of the older masters. Hitchcock's bizarre color schemes, his use of neon signs, and the armadillo-eyed specters on his equally corporeal white horses seem to jump out of fairy tales. The mood pervading most of the scenes is a timelesslessness in Hitchcock's art too derivative to be a valid statement on the nature of mankind in the twentieth century.

Not for the artist's claim to universality well founded, for the images in his paintings are again too specific in their references to western European and Christian traditions. The canvases would elicit an empathetic response only from viewers schooled in Medieval Anglo-Saxon folklore, or the traditions of European neoclassical painting. While they do not require the elaborate interpretations sometimes needed to appreciate modern art, Hitchcock's works still contain enough symbolism to warrant explanation. Without accompanying narration, this quality of artistic value is questionable.

The beauty and independence of Hitchcock's landscapes originate from a loyalty to form and a supposedly new technique for modern landscapes. Sadly, the landscapes are loyal neither to nature nor to modernism. His need at entertaining his viewers with a dazzling show of painterly dexterity, but his art is not power

Mountain Valley: "...Sadly, the landscapes are loyal neither to nature nor to modernism..."
THIRTY-FOURTH STREET MAGAZINE

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In Murray's eyes, that is not enough. "Employees want to be told what to do so many times, we're forced into the position of having to be the boss," he says. There has to be rules — or at least implied rules.

Murray and his associates don't like the role of playing boss. Co-owner Claire Brown says, "We try to be nice guys but some people take advantage." To strengthen their credibility, they recently hired Pete Kosyk to fill the position of manager.

Kosyk says that most management-worker problems have been overcome. Employees "know that there's a boss around but they also have a say in many different ways," he says. "The whole crew, from concessions to maintenance are involved in the company.

A worker in the snack bar, Rich Murray (no relation to Ray) says, "It's a very healthy atmosphere. Everyone feels they have input — no one feels they're being left out."

"Everyone considers it more than just a job," he adds. "For some, it's a way of life."

While the theater's operation is controlled by the four owners, the sense of cooperation pervades the entire operation. Employees who need to work extra hours can find odd maintenance jobs listed on a bulletin board. "We're constantly trying to upgrade this place," says Murray. "I really care what people's perceptions of this place are... I don't like to see people walk out of here..."

As Czenstuch paces his projection booth, occasionally peering at the screen to catch a glimpse of a scene he's watched a dozen times — and will probably watch a dozen times more — one wonders what reward FLA's odd brand of capitalism has to offer.

"If I went to another theater, then I'd lose his respect," says Murray. "We're professional artists ourselves — when you can hear them all laughing at the same time it's a good feeling."

Brown explains why she's settled for less pay and taken on longer hours, saying simply, "I get a job I love — a job I believe in."

Perhaps there are some rewards other than the almighty dollar. The employees are given responsibility and respect. More importantly, TLA has become a place where people listen to each other and work together. And this might explain how a dying theater operation has bounced back to again provide Philadelphia with the unusual and offbeat in cinema.

The 34th Street
Thought For The Day
If Helen Keller were alone in the forest and she fell down, would she make a noise?

PAINTED BRIDE

(Continued from page 5)

The Painted Bride is Broadway's first show in the new Fringe Festival's 15th residence in a former theater factory at 230 Vine Street, in the shadow of the Ben Franklin Bridge. The 15th residence will contain two performance halls, a radio broadcast room, a library and an information exchange center for local artists, two galleries, and possibly a cafe.

Whereas the young Bride was instrumental in the revival and eventual decay of South Street and in the promotion of the Philadelphia arts scene, its middle age will be more radical. The Bride will continue to play a significant role in the growing arts community but will not restructure its old neighborhood. Although the Old City's status quo will be maintained with people and issues," states a Bride newsletter. Its new 7th street

The Great Role Rebate
Friendly Flowers

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DEVE DA DE FunkT
DONALD Fagen

The Painted Bride includes a grassroots philosophy. "We will root the local culture and root it in the public so that art does not become a thing unto itself, uncensored by the moguls and the bureaucrats."

With the new residence, the Bride continues to expand and flourish, especially considering the enthusiasm of the Bride's directors, Claire Brown and Murray DeFunkt.

"I think we provide a wonderful service by provoking thought, bringing people in touch with real things and making them feel at the center of the world, rather than helpless particles," says Denny Goffmeyer, who founded the Bride in 1969 and is now its executive director. "The arts locate the individual in the universe and the Bride facilitates that process."

The Bride brings community culture — the imagination of the nation, the national refreshment, what keeps us from becoming little trollops or smalltowns," says Mason. "Culture takes the community brain for a walk in the woods."

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THURSDAY, NOVEMBER 11, 1982
THURSDAY, NOVEMBER 11, 1982

Music

Student and Teacher Make Educational LPs

Chick Corea Touchstone Warner Bros.
Ali Hafiz
Tour de Force – Live Columbia

Chick Corea's Return To Forever was one of the most progressive and influential records of its era, but it has never been reissued for wide availability. However, the album is finally due to be released on CD in 2022 by Warner Bros. Records.

Fake African Misses Boat

Iggy Pop Zombie Birdhouse Animal

The colorful tribal caricatures on the cover of Iggy Pop's latest album suggest an angle closely inspired by African music and culture. Unfortunately, Iggy seems to be using the African motif as a crutch to prop up a record which lacks a consistent, unified message.

No Life After Breakfast

Supertramp...famous last words...

Supertramp has released its first studio album in over three years, and it's a doozy. The band has evolved from their early, prog-inspired sound to a more pop-oriented style. The result is a disc that manages to be both catchy and thought-provoking.

Breakfast and the new album, the instruments are melded together and the vocals are constantly overlaid to give the album a gloomy, artificial finish. Breakfast at least offered enough good material to work as a commercial pop album, but there is little inspired songwriting here, especially from Hodgson. The opening track, "Crazy," is catchy as a pop hit but fails to reach halfway through. "Three's Company" fares better, but Hodgson sings the line "This bad I'm living a friend" as if he just saved a puppy.

Davies' songwriting is a mix of introspective ballads and anthemic rockers. His sometimes flat delivery is compensated by a remarkable rapport with the audience – but his jokes are not always funny. On "Hit by a Car," for example, he tries to milk too much from the same stale story. This is also true of "Boogie in Your Head." What begins as a hilarious take-off of disco music becomes tedious and overdone. Perhaps the best song on the album is the tagine-like rocker "For a Number of Reasons," which is a testament to Hodgson's songwriting abilities.

Bucwheat Sings

Eddie Murphy
Columbia

Saturday Night Live is back, but the show has undergone major changes, and the new first-person from the new cast to break through is Eddie Murphy. The man who put Bucwheat back in the hearts of millions has finally finished his first movie and released his debut comedy album.

Recorded at New York's Comic Strip this past spring, Eddie Murphey's collection of stories and songs and at times is reminiscent of Richard Pryor. He proves that the creator of "Bucwheat Sings" has a future ahead of him. The album ends with a brilliant duet between Richard Simmons and Bucwheat, but the song is a bit too much of a good thing.

Despite its weaknesses, Eddie Murphy's album proves that the creator of such settings as Mr. Robinson's Neighborhood is an original talent with a bright future ahead of him. The album ends with a brilliant duet between Richard Simmons and Bucwheat, but the song is a bit too much of a good thing.
**THIRTY-FOURTH STREET MAGAZINE**

**Music**

**WIGS DANCE PARTY**
Every Friday night, Pagoda's, 9:00 PM.

**THE FIXX**
Come see this shuttle club! It's their first show ever in America. 9:00 PM.

**MISSING PERSONS**
What are words for? At The Ripley. 8:00 PM, 11/13.

**DEVO**
On the Bay, 8:00 PM, 11/13.

**GEMINI**
Twin Laucks and Sandy Stomvoica bring folk music to International House. 8:00 PM, 11/14.

**PETER GABRIEL/ELECTRIC GUITARS**
Show the mayday at The Spectrum, 8:00 PM, 11/16.

**PHILADELPHIA ORCHESTRA**
An all-Gershwin concert featuring the master and his disciples, at University City Center. 8:00 PM. 11/24

**PRINCE/THE TIME/VANITY 6**
At Bigelow's, 6th and South. 10:00 PM.

**THE ENGLISH BEAT**
Serves South America to film this much-advertised phenomenon of an old favorite.

**AIKIDO**
Directed by Richard Benjamin. A legend, at Valley Forge, 8:00 PM. 12/1.

**STEVE AND ET**
Come up with another word for it. Sharon Tummans is a good performer, but a few munchkins would really make it worthwhile. At Sam's Place. 19th & Chestnut. 9:72.

**AN English Beatitude**
Or imagine what it would be like if we didn't care about the looks of things, we wouldn't care. At the Broadway. 251 South 18th Street, 545-4302.

**THE MASTERS OF MONTREAL**
Seating... (Sam's Place, 19th & Chestnut, 564-2857)

**FILM**

**E.T. THE EXTRATERRESTRIAL**
Now and ET come up with another biggie.

**THE BAND**
(Starring Bob Dylan, Mick Jagger, Ringo Starr, and Eric Clapton)

**THE CHOSEN**
Robbie Benson stars as a boy that grew up in Brooklyn. Exxon at the Bay, 8:00 PM.

**AN OFFICER AND A GENTLEMAN**
The big romance of the year, but we're guessing we're going to regurgitate it. On the Way, 1:00 PM.

**MY FAVORITE YEAR**
Robby Benson stars as a boychik growing. At The Musical, 3680 Walnut St. 898-6791.

**NO JOE**

"The D.P. has no sense of humor. But 34th Street does." —Mark Broitman, "But is it Art?", Daily Pennsylvania, November 8, 1982

We don't know who this Broitman fellow is, but frankly he's got us more than a little perturbed. He's got us a lot perturbed. His error so resoue claim that 34th Street has a sense of humor completely flies in the face of the evidence. We are currently trying to impress intelligent writers, photographers, and artists, and we wish to emphasize that 34th Street is renowned for its discussion of serious issues. We won the Pennsylvania Good Journalism Prize for our articles entitled "Lobster. Where to Eat" and "The Impact of Reaganism." Why Blackie a Joe Bob Cugan More? Perhaps nowhere else in the world can readers find such dreadful literature.

**ART**

**AMERICAN WAX MUSEUM**
9th and Sansom, 233-6590.

**THE ATHE Ava**
219 South 6th Street, 232-2668.

**BARNES FOUNDATION**
Milton's Place, corner of Lower and South at 2nd.

**INSTITUTE OF CONTEMPORARY ART**
34th Street Museum, 232-7108.

**PHILADELPHIA ART ALLIANCE**
34th Street Museum, 232-7108.

**BARNES FOUNDATION**
251 South 18th Street, 545-4302.

**PORT OF HISTORY MUSEUM**
Broad and Walnut Sts., 735-1075.

**NORMAN ROCKWELL MUSEUM**
500 South St., 923-5559.

**PHILADELPHIA ART ALLIANCE**
1900 Pennsylvania Avenue, 545-4302.

**AMERICAN WAX MUSEUM**
9th and Sansom, 233-6590.

**THEATRE**

**ANNA**
Gala benefit performance, directed by John Houseman, at the Academy of Music, 8:00 PM, 11/14.

**JOSEPH AND THE AMAZING TECHNICOLOR DREAMCOAT**

**MISSING PERSONS**
(Regency, 16th & Chestnut 567-2310)

**ENSEMBLE 3**
(Continued from previous issue)

**BEAUTY AND THE BEAST**
(Milton's Place, corner of Lower and South at 2nd).

**THE WEIR DESTROYER**
(Milton's Place, corner of Lower and South at 2nd).